

(91 142)

Flauto & Oboe 1^{mo}

SIX
SIMPHONIES

*dont les trois premières avec les Hautbois, ou Flutes
obligés et les Cors ad Libitum.*

Et les trois dernières peuvent s'exécuter à quatre parties.

DÉDIÉES

à Son Altesse Sérénissime Monseigneur

CHRISTIAN IV

*Par la grace de Dieu, Prince Palatin du Rhin, Duc de Baviere, Comte de
Veldence, Sponheim, et Ribeaupierre, Seigneur de Hohenack, &c. &c. &c.*

PAR ERNESTO EICHNER

Maître de Concert de Son Altesse Sérénissime.

ŒUVRE I.^{er}

Prix 12^{fr}

A PARIS

*Chez le S^r Sieber Musicien rue S^t Ignore entre la rue D'Orleans
et celle des vieilles Etuves chez l'Apothicair N^o 92*

Et aux adresses ordinaires

A . P . D . R .

SINFONIA I

Oboe primo

Allegro

Cres. a poco a poco il F FF

6 1 Solo P

1 P

4 Cres. il F

Cres. il poco a poco F FF

11 F

Cres. il FF

1 Solo

4 P Cres. il F

Oboe primo

3

This musical score for Oboe primo consists of 14 staves of music. The notation includes various note values, rests, and articulations such as slurs and accents. Dynamics are indicated by letters: *pp* (pianissimo), *p* (piano), *f* (forte), *ff* (fortissimo), and *cres.* (crescendo). The tempo and mood markings include *Andante Tacet* and *Allegro assai*. The key signature has one sharp (F#). The score includes several measures with fingerings (e.g., 4, 3, 2, 1, 3, 4) and breath marks (x). The music is written in a single system, with the staves connected by a brace on the left.

SINFONIA II

Adagio Flauto primo

[illegible]

Solo—

This page of musical notation is for a piano solo, titled "Flauto primo" (First Flute). The music is written on ten staves, with various musical notations including notes, rests, and dynamic markings. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as "pp" (pianissimo), "ff" (fortissimo), "F" (forte), and "P" (piano) are used throughout. The tempo and mood are indicated by "Andante Tacet" and "Prestissimo". The notation also includes a variety of rests, including whole, half, and quarter rests, as well as eighth and sixteenth rests. The music is written in a key signature of one flat (B-flat major or D minor). The notation is arranged in a standard musical score format, with the staves numbered 1 through 10. The notation is written in a clear, legible style, with a focus on the musical notation itself.

SINFONIA III

Oboe primo

FF

Adagio

Allegro

Solo

Cres.

FF

1 Solo

P PP

F

Oboe primo

Andante Tacet

Allegro assai

Cres.

il

il poco

a poco

Solo

P Green

12

12

E

SINFONIA IV

Allegro assai

1 1 1 Cres.

F P P F P F P F P

PP Cres. *Al poco* FF

3 4

1 1 1 Cres.

F P F P F P F P F

F F F F F

1 1

PP

Flauto primo

Handwritten musical score for Flauto primo. The score is written on ten staves, with the first two staves forming a system. The tempo and dynamics markings are as follows:

- Flauto primo** (written above the first staff)
- Cres.** (Crescendo) marking above the first staff.
- a poco** (a little) marking above the first staff.
- a poco il** (a little the) marking above the first staff.
- FF** (Fortissimo) marking above the first staff.
- Andante Tacet** (Andante, then silent) marking above the second staff.
- Allegro assai** (Allegro, very fast) marking above the third staff.
- Cres.** (Crescendo) marking above the third staff.
- F** (Forte) marking above the third staff.
- FF** (Fortissimo) marking above the third staff.
- V** (Vibrato) marking above the third staff.
- 23** (Measure number) marking above the fourth staff.
- P** (Piano) marking above the fourth staff.
- Cres.** (Crescendo) marking above the fourth staff.
- F** (Forte) marking above the fourth staff.
- FF** (Fortissimo) marking above the fourth staff.
- 1** (First ending) marking above the fourth staff.
- 6** (Measure number) marking above the fifth staff.
- 1** (First ending) marking above the fifth staff.
- 1** (First ending) marking above the sixth staff.
- 1** (First ending) marking above the seventh staff.
- 1** (First ending) marking above the eighth staff.
- 1** (First ending) marking above the ninth staff.
- 3** (Measure number) marking above the tenth staff.
- Cres.** (Crescendo) marking above the tenth staff.
- FF** (Fortissimo) marking above the tenth staff.
- 23** (Measure number) marking above the eleventh staff.
- P** (Piano) marking above the eleventh staff.
- Cres.** (Crescendo) marking above the eleventh staff.
- F** (Forte) marking above the eleventh staff.
- FF** (Fortissimo) marking above the eleventh staff.
- 1** (First ending) marking above the eleventh staff.
- 1** (First ending) marking above the twelfth staff.
- 1** (First ending) marking above the thirteenth staff.
- 1** (First ending) marking above the fourteenth staff.
- 1** (First ending) marking above the fifteenth staff.
- 1** (First ending) marking above the sixteenth staff.
- 1** (First ending) marking above the seventeenth staff.
- 1** (First ending) marking above the eighteenth staff.
- 1** (First ending) marking above the nineteenth staff.
- 1** (First ending) marking above the twentieth staff.
- 1** (First ending) marking above the twenty-first staff.
- 1** (First ending) marking above the twenty-second staff.
- 1** (First ending) marking above the twenty-third staff.
- 1** (First ending) marking above the twenty-fourth staff.
- 1** (First ending) marking above the twenty-fifth staff.
- 1** (First ending) marking above the twenty-sixth staff.
- 1** (First ending) marking above the twenty-seventh staff.
- 1** (First ending) marking above the twenty-eighth staff.
- 1** (First ending) marking above the twenty-ninth staff.
- 1** (First ending) marking above the thirtieth staff.
- 1** (First ending) marking above the thirty-first staff.
- 1** (First ending) marking above the thirty-second staff.
- 1** (First ending) marking above the thirty-third staff.
- 1** (First ending) marking above the thirty-fourth staff.
- 1** (First ending) marking above the thirty-fifth staff.
- 1** (First ending) marking above the thirty-sixth staff.
- 1** (First ending) marking above the thirty-seventh staff.
- 1** (First ending) marking above the thirty-eighth staff.
- 1** (First ending) marking above the thirty-ninth staff.
- 1** (First ending) marking above the fortieth staff.
- 1** (First ending) marking above the forty-first staff.
- 1** (First ending) marking above the forty-second staff.
- 1** (First ending) marking above the forty-third staff.
- 1** (First ending) marking above the forty-fourth staff.
- 1** (First ending) marking above the forty-fifth staff.
- 1** (First ending) marking above the forty-sixth staff.
- 1** (First ending) marking above the forty-seventh staff.
- 1** (First ending) marking above the forty-eighth staff.
- 1** (First ending) marking above the forty-ninth staff.
- 1** (First ending) marking above the fiftieth staff.

SINFONIA V

11

Oboe primo

Allegro

F

15

P

FF

4

F

P

F

P

F

16

11

F

15

P

rF

Andante Tacet

5

5

Allegro assai

P

F

7

P

P

Cres.

il

F

FF

Oboe primo

11

1 F 1 F 1

P F P

P Cres. il poco F P 5

F 7 F

36 F F F

5 7 P P Cres. il F FF

1 P F P F

P P

Cres. il poco F FF

5 7

SINFONIA VI

Flauto primo

Allegro

[illegible]

This page of handwritten musical notation is for a piano piece, likely a sonata or concerto movement. It features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. The notation is written in a historical style, with various musical symbols and dynamic markings.

Key markings and features include:

- Tempo and Mood:** The piece starts with a tempo of *Allegro assai* and includes a section marked *And. Tacet*.
- Dynamic Markings:** The notation includes a wide range of dynamics, from *p* (piano) to *ff* (fortissimo), with crescendo (*cres.*) and decrescendo (*decresc.*) markings.
- Rehearsal Marks:** The score is divided into sections by rehearsal marks numbered 21 and 22.
- Ornamentation:** The notation includes various ornaments, such as mordents and grace notes, which are typical of 18th or 19th-century musical notation.
- Staffing:** The music is written on multiple staves, likely representing different instruments or voices in an ensemble.

The overall style is that of a historical manuscript, with clear, legible handwriting and a focus on musical detail and ornamentation.